

Page 4 in Book

John (Feelham) Danneley, 1786 - 1836 .





AN
INTRODUCTION
TO THE
ELEMENTARY PRINCIPLES
OF
THOROUGH BASS,
AND
Classical Music.

BY J. F. DANNELEY.

IPSWICH:

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PREFACE.



CLASSICAL Music being founded on a combination of the two scales, viz. the Major and Minor and their characteristics, (the 4th and 7th of each scale,) being the principal means whereby those keys or scales are modulated or changed; the following Questions and Answers on the respective properties of the two scales, and consequent effects attending the alteration of them, by the above intervals, together with other matter equally important, are respectfully offered to Musical Students, to

enable them, in most cases, to find the key note of every modulation they may meet with in their Lesson, and to comprehend how such modulation is effected.

The greatest difficulty that can occur in attaining this desirable end, is to find the first and every tonic or key note in any piece of music; and for this purpose, the Students are recommended to make themselves conversant with the different intervals and their respective characters, as explained in the four first Sections, and to transpose throughout the 12 major and minor scales, every one of the Examples referred to in those Sections, before they proceed to section the 5th, “Rules to find a Key Note.”

By the annexed Questions and Answers, with their correspondent Examples, the system of transposition will be completely illustrated; and it will be clearly shewn, that no musical composition, of any varied modulation, can be correct, without a due

observance of the two scales ; that no two scales are to be indiscriminately put together without regular method ; for, if in a composition, in the key of C, the two characteristics (B natural, F natural) should be resolved thus D G, or any other way, without attention to the laws of affinity, a gross error would exist, which the Pupils, who are well grounded in the rules here laid down, will immediately detect, without the Masters pointing it out to them ; they will also be convinced of the absurdity of deciding a key merely by the signature, or by looking for the last note of the Piece, a process precluding the necessity of reflection on the part of the Pupils ; to say nothing of the probability of their being deceived by the Piece actually ending in a different key, and a major signature being mistaken for that of a minor one, or the contrary.

It is the intention of the author to pursue the subject in two following Books,

which will treat succinctly of the chords emanating from the two principal ones, viz. the common chord and its dominant harmony; also of cadence and rythm, &c. which, combined with these Questions and Answers, will afford the Student a complete analytical key to the best musical compositions, both antient and modern.— It is also his intention to publish a series of Piano Forte Instruction, on a plan different from any hitherto attempted, progressively blending theory with practice; in which, as the scientific principles will be gradually developed in proportion to the degree of execution required, the Pupils will not have their facility of fingering retarded, their natural taste repressed, or their feelings disgusted, by an useless induction to difficulties before they can execute, much less comprehend them.

The author of this little work urges no claim to originality; he is fully aware that the principles here detailed, have, in effect,

been known for centuries, but as nothing has, to his knowledge, been attempted in this shape, to simplify the leading features of Musical Science, he ventures to publish it, not by any means to endeavour to supersede, but to assist the instructions of the experienced Master, either in individual or class teaching. Should it meet with patronage from the public, and conduce to the theoretical or practical improvement of rising genius, his task will be doubly repaid.

IPSWICH,
May, 1820.

AN

INTRODUCTION,

&c. &c. &c.

SECTION I.

MAJOR SCALES.

WHAT constitutes a Musical Composition?

A correct combination of two scales: viz. major and minor.

How many scales are there?

Twelve major and twelve minor scales.—
(See Ex. 4, 5, 6, and 7.)

What constitutes a major or diatonic scale?

Every interval being a tone, except the 4th and octave.—(Ex. 1.)

How many diatonic intervals are there?

Seven ; the octave is added to give the resolution to the 7th interval.—(Ex. 1.)

What is a dominant?

The fifth interval of either scale.—(Ex. 1.)

What is a sub-dominant?

The fourth interval.—(Ex. 1.)

What is the first scale?

C, having no signature : the tones and half-tones falling, on the piano-forte, on all the long keys.—(Ex. 10, scale 1.)

In what order do the major and minor scales follow?

In the order of the dominant and sub-dominant of the major, and dominant and 4th of the minor scales.—(Ex. 4, 5, 6, 7, and 8.)

What is a signature?

The sharps or flats introduced to form the scales for every key excepting C and its relative minor A.—(Ex. 1, 3, and 12.)

What is the second key in the order of the dominant?

G, bearing the first signature (F sharp) to

form the tone for the seventh interval.—(Ex. 10, scale 2.)

Why should not C in the key of G be sharpened?

Because C natural forms the half tone for the 4th interval.

What is the second key in the order of the sub-dominant?

F, bearing the first signature (B flat) to form the half tone for the 4th interval.—(Ex. 10, scale 12.)

Why should not E be flattened in the key of F?

Because E natural forms the tone for the seventh interval.

Why should F sharp be the next key to B natural in the order of the dominant?

Because F sharp formed a tone for the 5th interval in the key of B natural.—(Ex. 10, scale 6.)

Why should B flat be the next key to F natural in the order of the sub-dominant?

Because B flat formed the half tone for

the 4th interval in the key of F natural.—
(Ex. 10, scale 12.)

On what interval of the diatonic scale is the relative minor placed?

On the sixth interval.—(Ex. 1.)

How are the sharps placed on the staff?

By 5ths or dominants.

Why does the key of C sharp require seven sharps for its signature?

F, is sharpened for the 4th, C for the octave, G for the 5th, D for the 2nd, A for the 6th, E for the 3rd, and B for the 7th interval.

How are the flats placed on the staff?

By 4ths.

Why does the key of D flat require five flats for its signature?

B flat, to make the 6th, E the 2nd, A the 5th, D the octave, and G the 4th interval.

In writing the twelve major keys what is the rule to be observed?

Having written the first key (C) or any given key, the dominant or sub-dominant of that scale becomes tonic or key-note to the next.—(Ex. 4 and 5.)

The Pupil will now transpose the scale of C through the twelve major keys, both by the dominant and sub-dominant order, according to the plan given Ex. 10 (the blanks to be filled up diatonically in a book for that purpose): and as this Work is not intended to supersede the instructions of a Master, the Pupil must now be questioned respecting the tones and half tones throughout, the knowledge of which cannot be too strongly imprest.

SECTION II.



MINOR SCALES, RELATIVE AND TONIC.



What constitutes a minor scale?

Every interval being a tone, except the 3rd and octave ascending, and 4th and 7th descending.—(Ex. 2 and 3.)

Do the minor scales follow the order of the major scales?

Yes : being relatives to major keys.

Why are they called relative minors?

On account of their immediate affinity to those major keys with which their signatures correspond.—(Ex. 9.)

How is the signature formed for the minor scales?

From the descending scales.

Why is the signature formed from the descending scales?

Because the ascending scales require tones for the 6th and 7th intervals, which are only

occasionally sharpened when introduced as ascending intervals in a piece of music.—(Ex. 2, 3, 23, and 24.)

What is the first relative minor key?

A, relative to C major.—(Ex. 11, scale 1.)

What is a tonic minor?

Every major key note becomes tonic minor, by changing its major signature for that of a minor one, the tonic and dominant remaining the same.—(Ex. 13.)

On what interval of the minor scale is the relative major placed?

On the third interval.—(Ex. 2.)

In writing the twelve minor scales what is the rule to be observed?

Having written the first key A (or any given key) the dominant or 4th of that minor key becomes tonic to the next.—(Ex. 6 and 7.)




The Pupil should now transpose the key of A minor throughout the twelve minor scales, both by the dominant and 4th of the scale, according to the plan given in Ex. 11.

SECTION III.



EXTREME MAJOR SCALES, DOUBLE SHARPS, & DOUBLE FLATS.



What is the greatest sharp signature placed at the head of a staff?

Seven sharps belonging to C sharp major, and A sharp minor.—(Ex. 14.)

Why can no greater signature than seven sharps be placed at the head of a staff?

By reason of the double sharps, which are only occasionally introduced in a piece of music.—(Ex. 19 and 21.)

What key requires the first double sharp?

G sharp, where the F is doubly sharpened to form the tone for the seventh interval.—(Ex. 10, scale 9.)

What is the greatest flat signature placed at the head of a staff?

Seven flats belonging to C flat major, and A flat minor.—(Ex. 15.)

Why can no greater signature than seven flats be placed at the head of a staff?

By reason of the double flats which are only occasionally introduced in a piece of music.

What key requires the first double flat?

F flat, where the B is doubly flattened to form the half tone for the fourth interval.—(Ex. 10, scale 5.)

EXTREME MINOR SCALES, DOUBLE SHARPS, & DOUBLE FLATS.

What scale requires the first double sharp in the ascending minor scales?

G sharp, where the F is doubly sharpened to form the tone for the ascending seventh interval.—(Ex. 16.)

What scale requires the first double sharp in the descending minor scales?

E sharp, where the F is doubly sharpened

to form the half tone for the descending seventh interval.—(Ex. 11, scale 9.)

What key requires the first double flat in the ascending scales?

G flat, when B is doubly flattened to form the half tone for the third ascending interval.—(Ex. 17.)

What key requires the first double flat in the descending scales?

D flat, when B is doubly flattened to form the tone for the third descending interval.—(Ex. 11, scale 5.)



In order to facilitate the apparent difficulty of the extreme scales, the Pupil should understand, that, if G natural requires the first sharp for its scale, G sharp requires the first double sharp; F natural the first flat, F flat the first double flat, &c.

SECTION IV.

ENHARMONIC INTERVALS IN MAJOR SCALES.

What is an enharmonic interval?

An enharmonic interval is that which being apparently the interval of a degree on the written scale, is produced by one and the same key or note on the piano forte.

In what scale does the first enharmonic interval shew itself in the order of the dominant?

In C sharp, when F natural forms the enharmonic interval to E sharp.—(Ex. 10, scale 8.)

Are there any enharmonic intervals in the order of the sub-dominant of the major scales?

In major scales, the enharmonic intervals appear only in descending scales in the order of the sub-dominant.

In what descending major scale does the first enharmonic interval appear?

12 ENHARMONIC INTERVALS IN MINOR SCALES.

In G flat when B natural forms the enharmonic interval to C flat.—(Ex. 18.)

What are the substitutes for scales with extreme sharp signatures?

Scales with flat signatures; when the extreme sharps are enharmonically changed to flats, to avoid a multiplicity of occasional signature and double sharps.—(Ex. 19, 20, 21, and 22.)

ENHARMONIC INTERVALS IN MINOR SCALES.

What scale produces the first enharmonic interval in the ascending minor scales in the order of the dominant?

G sharp, when F natural forms the enharmonic interval to E sharp.—(Ex. 11, scale 6.)

Are there any enharmonic intervals in the descending minor scales in the order of the dominant?

No.

Are there any enharmonic intervals in the

ascending minor scales in the order of the 4th of the scale?

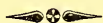
No.

What scale produces the first enharmonic interval in the order of the fourth of the scale descending?

E flat, when B natural forms the enharmonic interval to C flat.—(Ex. 11, scale 7.)

What are the substitutes for scales with extreme flat signatures?

Scales with sharp signatures; when the extreme flats are enharmonically changed to sharps, to avoid a multiplicity of occasional signature and double flats.—(Ex. 20.)



The Pupils should now transpose the two first scales ascending and descending, throughout the 12 major and minor scales, according to the plan given in Ex. 4 and 6, to make themselves conversant with every double sharp, double flat, and enharmonic interval, although they are but seldom used.

It is recommended to write each interval of

14 ENHARMONIC INTERVALS IN MINOR SCALES.

the scale 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, marking the 4th and octave thus, h h denoting the half tones, before the necessary sharps or flats are added: the enharmonic intervals will then be easily discovered.

SECTION V.

RULES TO FIND A KEY NOTE.

How is the key note of a piece of music proved?

By the dominant, the signature, and characteristics, whether major or minor.

What are the characteristics?

The 4th and 7th interval of either scale.

Why is the key note decided by the dominant?

Because it immediately decides the major or relative minor signature.—(Ex. 25, 26, 27, and 28.)

Why do the characteristics decide the key?

Because they are essential to its diatonic scale, and the alteration of either of them by a flat or sharp necessarily changes the key.—(Ex. 29, 30, 31, and 32.)

What are the characteristics of G major?

C natural the 4th, and F sharp the 7th interval.

What are the characteristics of E major?

A natural the 4th, and D sharp the 7th interval.

What are the characteristics of G sharp?

C sharp the 4th, and F double sharp the 7th interval.

What are the characteristics of B flat major?

E flat the 4th, and A natural the 7th interval.

What are the characteristics of B double flat?

E double flat and A flat.

Are the 4th and 7th intervals also characteristics of the minor scales?

Yes: but only in the ascending minor scales.
—(Ex. 39 and 43.)

What are the characteristics of E minor?

A natural the 4th, and D sharp the 7th interval.—(Ex. 35.)

What are the characteristics of D minor?

G natural the 4th, and C sharp the 7th interval.—(Ex. 37.)

Why is the B flattened in Ex. 37.

To form the descending tone for the 3rd interval, to D minor.

What interval does the characteristic 4th govern or require to have heard after it?

It descends invariably to the 3rd of either scale.

What interval does the characteristic 7th govern?

It ascends invariably to the semitone above, which is the octave or duplication of the key note of either scale.

If the characteristic 4th be changed, to what is it changed?

To a sharp, when it becomes (excepting when a minor resolution takes place) the characteristic 7th, to a new key.

If the characteristic 7th be changed, to what is it changed?

To a flat, when it becomes (excepting when a minor resolution takes place) the characteristic 4th, to another key.

When a characteristic is changed to a sharp,

or natural acting as a sharp, what must be the following key?

The half tone above that sharp or natural, or its relative minor.—(Ex. 29, 30, and 35.)

When does a natural act as a sharp?

When an interval, so sharpened, is a flat in the preceding key.

When a characteristic is changed to a flat, or natural acting as a flat, what must be the following key?

The dominant to that flat or natural, or its relative minor.—(Ex. 31, 32, and 36.)

How is the relative minor known to supersede a major resolution?

By the dominant, the signature, and characteristics of the minor scale.—(Ex. 35 and 36.)

When does a natural act as a flat?

When an interval, so flattened, is a sharp in the preceding key.

Is a key note at all times found in the first bar?

No: pieces of music sometimes begin with the dominant only.—(Ex. 40.)

Is a dominant at all times found in the first bar?

No: the dominant, in that case, is generally the leading note to the first bar, or the first note in the following bar.—(Ex. 27 and 35.)

Is the first note accompanied by a dominant, invariably the key note?

The key note is sometimes suspended through one or more bars by a chord called the dominant harmony, the characteristics (which form the dominant harmony) then decide the key.—(Ex. 44.)

Is the key note invariably the lowest note in the bass?

No; by inversion the key note may be found in the treble, and the dominant in the bass.—(Ex. 23.)

Does the changing of the characteristics invariably and immediately govern a new key?

Excepting when a sequence of them takes place, when the last immediately governs; yet, in such cases, they virtually govern a new key; for such sequences produce transient modulation.—(Ex. 38.)

Is a key note changed only by means of the characteristics ?

No : sharpening of the dominant or tonic will produce a change, when the former characteristics lose their respective properties, new ones being adopted.—(Ex. 34.)

When a dominant is sharpened, what is generally the following key ?

The half tone above that sharp, being generally a relative minor.—(Ex. 34.)

When a tonic is sharpened what must be the following key ?

The half tone above that sharp, being generally the relative minor to the sub-dominant of the major scale.—(Ex 33 and 38.)

In the absence of both tonic and dominant how is the key proved ?

By the scale and signature, when the first half tone, being generally a characteristic, will decide the key.—(Ex. 41 and 42.)

What is the E natural in example 44 ?

A chromatic characteristic 4th.

How is an interval known to be chromatic ?

When accompanying a chord or scale to which it does not belong.—(Ex. 44, 45, & 46.)



The whole of the 46 examples having been transposed throughout the scales in general use, the Pupil will begin to analyze according to the plan laid down in the following Analysis of Steibelt's Sonatas, Op. 50, in which, nearly the whole of the preceding Questions and Answers are brought into action.

It may here be observed, that as no key note or tonic can be said to be established, but by the due introduction of the characteristics of its key, the following lessons, and indeed every lesson, may be deciphered by the characteristic intervals alone.

The Pupil is now presumed to be effectually prepared for the study of that part of Thorough Bass called Accompaniment, which, in the opinion of the Author of this little book, should never be attempted until the Pupil is well grounded in the nature of the two scales and their respective characters, and is able to parse a lesson according to the principles laid down in the fol-

lowing Analysis and conclusion of this book, in which the Author has carefully avoided treating of the intervals in their relation to harmony, as they will be more fully described in the ensuing one, which will contain the Doctrine of Chords, wherein the Concords and Discords, &c. with their mutual operations on each other, will be explained and illustrated.

ANALYSIS
OF
STEIBELT'S SONATAS.

OP. 50.

SONATA I.

What is the primitive key?

C major: E the major 3rd, G dominant, F and B characteristics.

Where does the key first change?

In bar 2 line 3, where the characteristic F of the primitive key is changed to a sharp.

What is the new key?

G the half tone above that sharp, D dominant, C and F sharp characteristics.—
(Ex. 29.)

What are the sharpened F's in bars 1, 8, and 9?

Chromatic notes accompanying chords to which they do not belong.

Where is the next change?

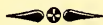
In bars 3 and 4, line 4, where the scale of A minor (relative to the primitive key) is introduced beginning with its dominant E.

What intervals of the scale are the F and G sharps in bar 3, line 4?

The ascending 6th and 7th intervals of A minor.

What is the analysis to the end of the first part?

Line 4, bar 5, is G major, D dominant; bar 2, line 5, A minor, E dominant, G sharp the ascending 7th interval; bar 3, G, D dominant; in bar 4, the C sharp is a chromatic note; bar 6, A minor; line 6, G to the end.



What modulation has taken place in the first part of this lesson?

From the primitive key C, to the dominant of the key; modulating alternately through

A minor, relative to C forming an amalgam of 3 different keys, and 2 chromatic notes; the termination of the 2nd part being in a different key to the primitive one, it is called a demi-cadence.

SECOND PART.

How far does the key of G extend ?

To bar 5, line 1, page 3, where the characteristic F sharp, to G, is changed to a natural.

Does that natural act as a sharp or a flat ?

A flat: the key is C, G dominant, &c.

What are the sharpened F's ?

Chromatic notes.

Where are the two next changes ?

In line 4, bar 1, the characteristic 7th is changed to a flat. F is the key, C dominant, B flat and E characteristics, extending to bar 4, when the B flat is changed to a natural acting as a sharp, C the primitive key, is again introduced.

What is the key in bar 4, line 5 ?

D minor, relative to F major, A dominant.

What interval is the B flat?

The 3rd descending tone.

What interval is the C sharp?

The ascending 7th interval to D minor.

What is the analysis to the end of the 2nd part?

A transposition of the ending of the 1st part forming a perfect cadence.



What modulation has taken place in the 2nd part?

From G to the primitive key, through the sub-dominant of the key, and its relative minor D.

ANALYSIS OF THE MINOR SECTION OF THE RONDO.

THE WHOLE OF THE FIRST PART BEING EXTREMELY SIMPLE IN ITS STRUCTURE NO ANALYSIS NEED BE GIVEN.

What minor is this introduced in line 5 ?

Tonic minor.

Where is the first change ?

Line 6, bar 1, E flat, the key note is suspended to the next bar, B flat dominant, A flat and D characteristics

What is the affinity between E flat and C minor ?

E flat is relative major to C minor.

What is the analysis to the end of the demi-cadence ?

Bar 2, last triplet, is C; bar 3, G major; bar 4, C minor, B natural, and F characteristic; the last triplet of bar 5 and bar 6, is G major.

What is the analysis to the conclusion of the minor ?

Bar 7, to line 6, C minor, extending to the last quaver in bar 3, line 7, which is E flat ;

line 1, page 5, bar 3, C minor; bar 6, G major; bar 7, C minor, extending to the major section which is a duplication only of the first part of the rondo.

What modulation has taken place in the minor section?

From the key, C, to its dominant transiently modulating through E, G, and C, and returning by the same keys again to the primitive key.

The movements to which no analysis is given, can, by a little attention, be analyzed without further questions.



SONATA II.

Second part, bottom line, in bar 8, G minor is established; page 7, line 1, bar 3, C minor; bar 5, G minor, relative to the primitive key; bar 8, C; bar 2, line 2, F. The rondo and other parts of this lesson can be easily analyzed.



SONATA III.

Line 2, bar 5, G sharp, in the treble, is chromatic, the bass governs, D. is the key, C

sharp characteristic; 2d part, E minor, B dominant, D sharp characteristic; bar 2, line 2, page 11, a chromatic note.

In the Rondo is another tonic minor.



SONATA IV.

Bar 2, line 6, B minor, A sharp the ascending 7th interval and characteristic. Page 18, bar 3, line 2, F major relative to D tonic minor.



SONATA V.

Page 21, line 3, bar 1, C minor; line 4, bar 2, E flat; line 5, bar 2, key E flat; in page 25, a relative minor is introduced.



SONATA VI.

Page 27, line 2, the sub-dominant of the primitive key is introduced; bar 2, line 4, last crotchet, F sharp, relative minor to the primitive key; last bar, C sharp major, G sharp, dominant, B sharp, characteristic; bar 4, C sharp minor; bar 5, E; bar 2, line 6, A.

RONDO.

Bar 6, line 3, E, A sharp, a chromatic note; page 30, bar 3, line 2, E minor the first crotchet, and G major the second crotchet.



As there are several excellent editions of Steibelt's Op. 50, most of which differ in respect to the placing of the Bars, it may be necessary to state, that the edition, of which the above is an analysis, is published by Preston, 97, Strand, London.

Finis.

SHORTLY WILL BE PUBLISHED,

BY SUBSCRIPTION,

Dedicated (by Permission)

TO

HIS ROYAL HIGHNESS THE DUKE OF SUSSEX;

PALINODIA A NICE,

IN THIRTEEN VOCAL DUETTS,

With an Accompaniment for the Piano Forte,

COMPOSED BY

J. F. DANNELEY.

The Words from Metastasio, with an English lyrical Translation
expressly written for the Work, by

MRS. J. COBBOLD.



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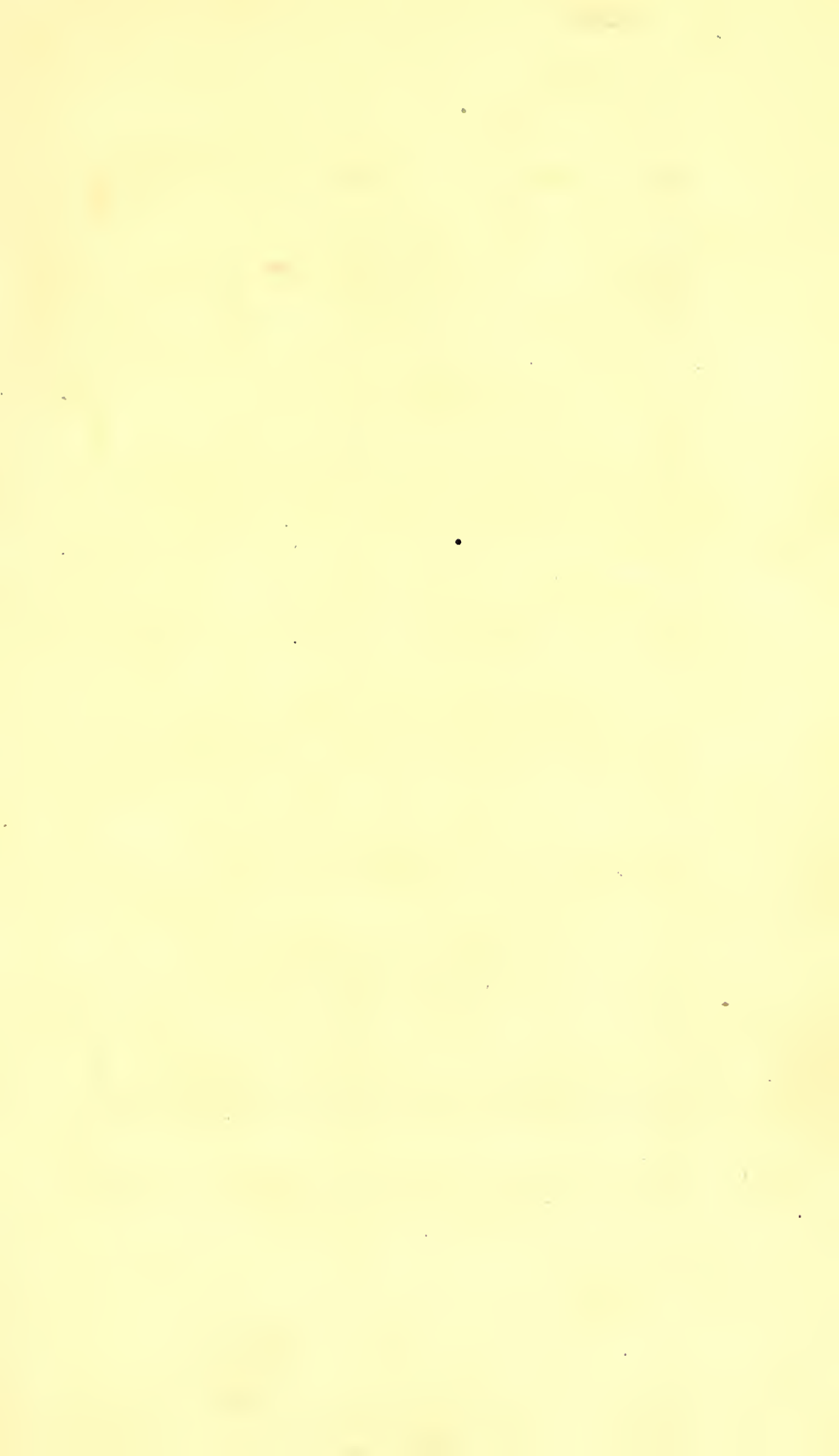


Where may be also had,

BY THE SAME COMPOSER,

The first of a Set of Periodical Sonatinas, for the practical and theoretical use of Young Pupils; and a Hymn, to which is added, a Grand Chorus (the words by Mrs. J. Cobbold,) on the Death of our late pious Sovereign George the Third.





A Diatonic Scale.

Ex. 1. Tonic Sub. D. Dom. R. Min. Octave

1 2 3 4 5 6 7 $\frac{1}{2}$ Tone

An ascending Minor Scale.

2 R. Major ch. Dom. ch.

T $\frac{1}{2}$ T T T T T $\frac{1}{2}$ T Octave

A descending Minor Scale.

3

1 2 3 4 5 6 7 T

The 12 Major Keys in the Dominant order.

4

1 2 3 4 5 6 7 8 9 10 11 12

The Major Keys in the Sub-dominant order.

5

The Minor Keys in the Dominant order.

6

1 2 3 4 5 6 7 8 9 10 11 12

The Minor Keys in the Sub-dominant order.

7

The Keys enharmonically compared.

8

1 2 3 4 5 6 7 8 9 10 11 12

The Signatures of the Major and Relative Minor Keys compared

9

9

9

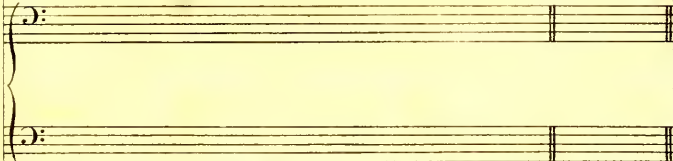
Plan for transposing the Major Keys in general use.

The Blanks to be filled up diatonically by the Pupil, in a Book for that purpose.

| 10 | Ton. | ch. | Dom. | ch. | Oct. | Signatures |
|----|------|-----|------|-----|------|------------|
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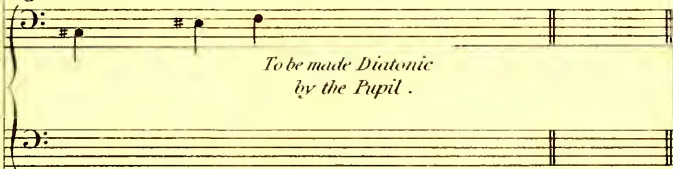
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of the double
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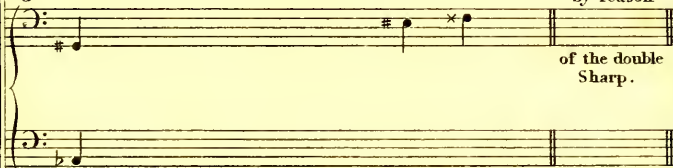
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Enharmonic.



*To be made Diatonic
by the Pupil.*

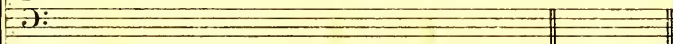
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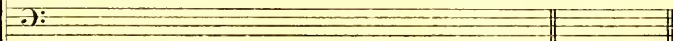
No Signature
by reason

of the double
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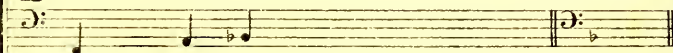
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11



12



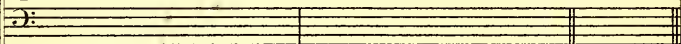
Plan for transposing the Minor Scales in general Use.

The Blanks to be filled up by the Pupil, in a Book for that purpose.

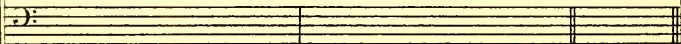
11



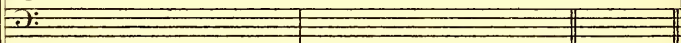
2



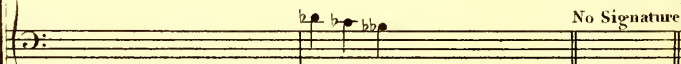
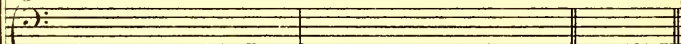
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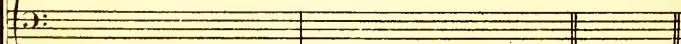
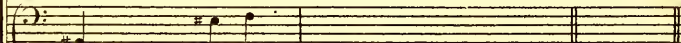
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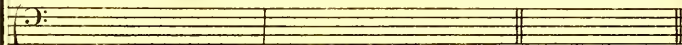
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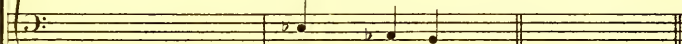
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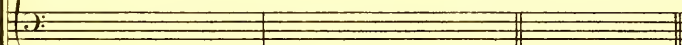
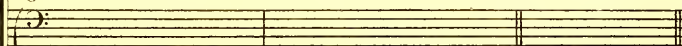
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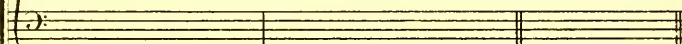
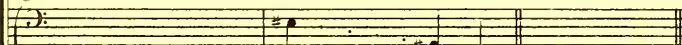
Enharmonic



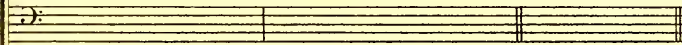
8



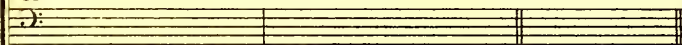
9



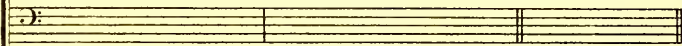
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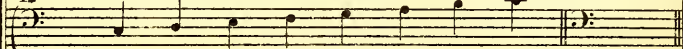
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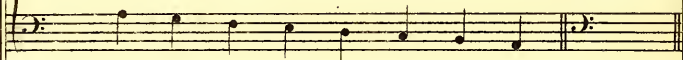
12



12



No Signature



13

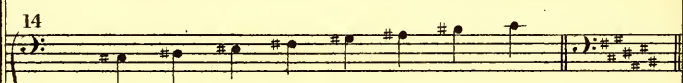


perfect cadence

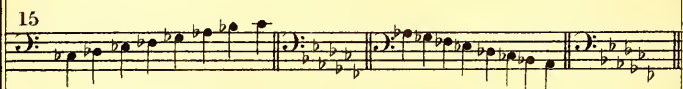
Tonic Minor



14



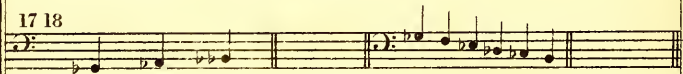
15



16



17 18



An Enharmonic change of Signature.

19 *Gyrowetz.*

20 *return*

Ex. 19 and 20 not Enharmonically changed and analyzed.

21 *ch.* Dom. ch.*

ch.

9
7 7

Root #

Discord

Resolution

*The rests in the original marked thus x x x are representatives
of the Notes marked o o o*

21

9/7
Root

enharmonically to E \flat

22

Analysis of the Return.

enharmonically a Dominant Harmony to E \flat

23

24

The Key decided by the Dominant.

25 *Dom.*
A. major

26 *Dom.*
F. minor

27 *Dom.*
A. minor

28
C. major G. dominant

The characteristic 4th changed to a Sharp.

29
new Key G. maj

The characteristic 4th changed to a Natural acting as a Sharp.

30

The characteristic 7th changed to a Flat.

31

at Eb the Key is changed to B

The characteristic 7th changed to a natural acting as a Flat.

32

new Key D.

An Effect of the sharpened Tonic.

Transient Modulation.

33

F G.min. C return to F.

An Effect of the sharpened Dominant.

34

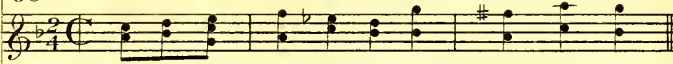
A Relative Minor superseding a Major Resolution

by the alteration of the characteristic 4th

35

The same by the alteration of the characteristic 7th

36



An Effect of the sharpened Tonic.

37



D.minor relative to F.major.

Transient Effects of the sharpened dominant
followed by a sharpened Tonic producing Sequences of 7^{ths}

38



A major

D

E

minor

C

A

new established Key G

The characteristic of a Minor Key changed to a Flat.

39



new Key G

40

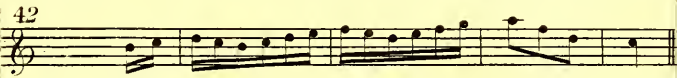
Mozart



The Key decided by the Characteristics.



shewing the impossibility of deciding the Key without a Signature.



Transient effects of the sharpened 4th



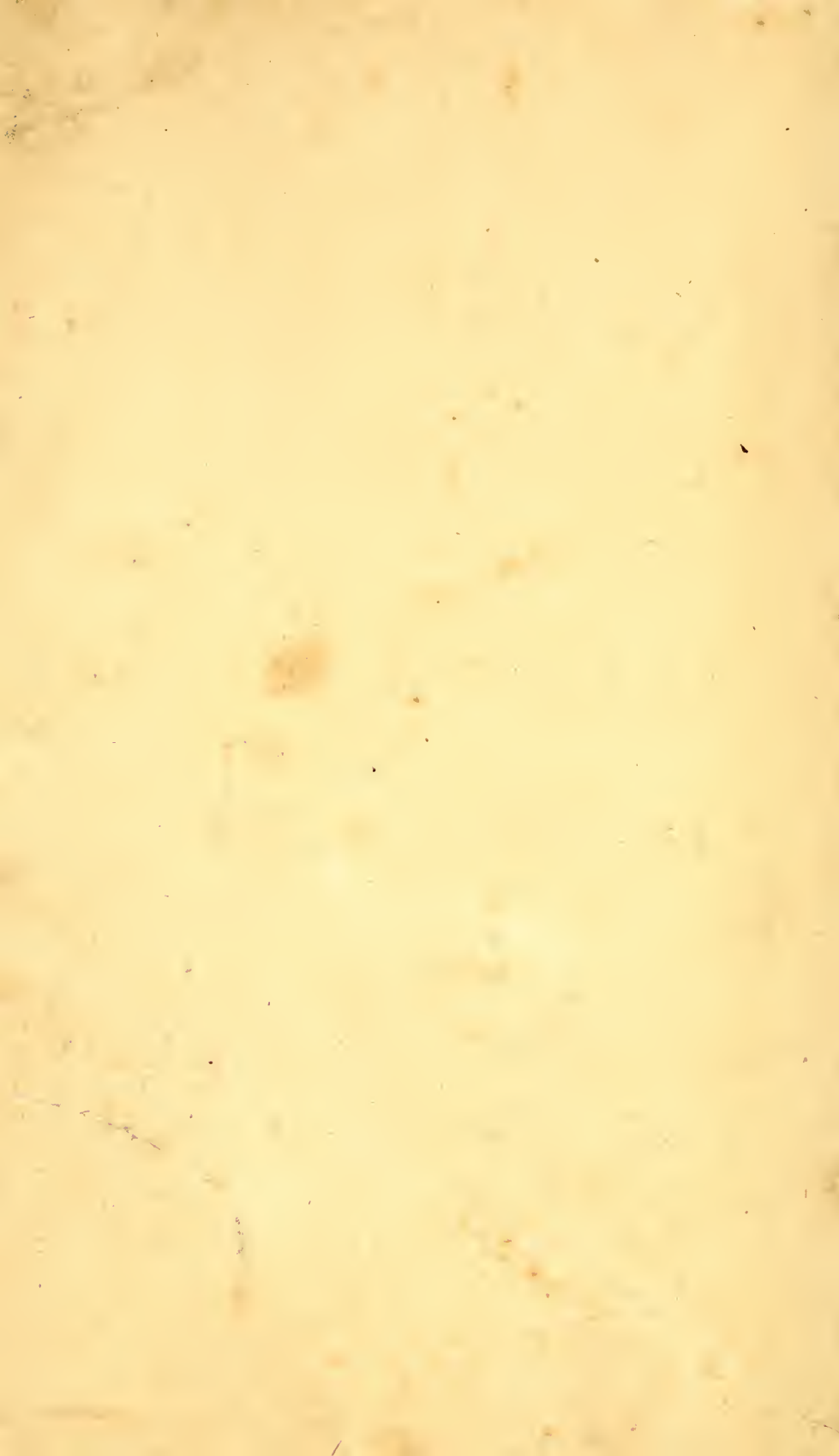
Commencing with a Dominant Harmony.



A chromatic characteristic accompanying a chord to which it does not belong.







7/12/1

964

collated: [viii] + 30 + [2] pp.
incl. Fike Ec. and Addts.
at end of 3 Engl. Plb. of Music.
Pogo

Wm. H. H.

Sept 1864

Wm. H. H.